Karl Jenkins
CANTATA MEMORIA
For the Children

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Karl Jenkins (*1944)

CANTATA MEMORIA

For the Children · Er mwyn y plant

Libretto: Mererid Hopwood

1	**Pitran, patran**	5:57
2	**Then Silence**	4:42
3	**Cortège**	8:20
4	**Lament for the Valley**	4:38
5	**Lacrimosa Lullaby**	5:02
6	**Did I hear a bird?**	4:18
7	**Satin Feathers**	4:22
8	**And-a-half**	5:11
9	**And once upon a time**	3:42
10	**When the shadow dies**	4:05
11	**Lux æterna**	5:34

Bryn Terfel *bass-baritone* (2–7, 9–11)

Elin Manahan Thomas *soprano* (1, 2, 4, 6, 7, 9–11)

Cywair chorus master: Islwyn Evans, **CFi** chorus master: Eilir Owen Griffiths
and **Côr Caerdydd** chorus master: Gwawr Owen (1–3, 5–11)

and the young voices of **Côr Heol y March** chorus master: Eleri Roberts
and **Côr y Cwm** chorus master: Elin Llywelyn-Williams
co-director: Gavin Ashcroft

Catrin Finch *harp* (1–3, 5–11)
David Childs *euphonium* (3–5, 7, 9–11)
Joo Yeon Sir *violin* (4–7, 10)
Jody Jenkins *percussion*
Rosie, Jody & Karl Jenkins *recorders* (6)

Sinfonia Cymru leader: Benjamin Baker

Composed, conducted, orchestrated and produced by
Karl Jenkins

CANTATA MEMORIA

For the children · Er mwyn y plant

Cantata Memoria commemorates the Aberfan tragedy of 21 October 1966. It was on this day that 116 children and 28 adults perished when a coal spoil tip enveloped Pantglas Junior School together with some houses in Aberfan, South Wales. Aged 22, I was in my first term at the Royal Academy of Music, London, at the time. Inevitably, the disaster had a massive impact on me and millions of others.

Two years ago, I was approached by Ian Jones, CEO of S4C (Sianel Pedwar Cymru – the Welsh national broadcaster), and Hefin Owen of Rondo Media and offered a commission to compose a work commemorating the 50th anniversary of the tragedy. Feeling privileged, humbled and honoured to have been chosen, I immediately accepted, whilst also being mindful of the responsibility the commission carried in writing something with integrity and accessibility that would connect and move *everyone* – the bereaved who are still with us, those who remember and those who come to this catastrophe anew. Paradoxically, dealing with a subject that lies so deep in the soul of the Welsh was both a harrowing and uplifting experience, but the journey was made easier and more rewarding by my travelling companion, Mererid Hopwood, the brilliant Welsh poet, academic and linguist who has written a remarkable libretto.

And while the work starts in Aberfan, alas we must be mindful of how it might encompass other heartbreaking tragedies involving children. Think of Dunblane (1996), the Beslan school siege (2004), the Korean ferry disaster and the Peshawar school massacre (both 2014) – each one a disaster too many. We have all been children, and many of us are parents and grandparents, and my hope is that *Cantata Memoria* is symbolic, concerning childhood and the cherishing of the precious young as well as offering a memorial in music for the disaster in Wales. As Mererid says, "we sincerely hope the work speaks from two hearts to many hearts".

This work is music and a poem. It is not a documentary, nor even a dramatisation, but it does include a conflation of ideas and facts that were relevant and are by now part of the legacy. There wasn't just the one cortège, for example. Some events remain open to debate but we do know that *All Things Bright and Beautiful* was sung

at Pantglas School from time to time and also *Myfanwy* (by Joseph Parry from nearby Merthyr Tydfil) on one occasion by the soldiers who dug for victims. *Myfanwy* was also the first piece sung by the Ynysowen Male Choir, formed after the tragedy with the intention of raising money for charity while providing a social activity for the local men. It was said also that birdsong was not heard in the hours before or after the disaster.

The text is multilingual, in English, Welsh and Latin (with four texts taken from the Requiem Mass), while also incorporating various other languages for specific words (for example, "why" and "light" are sung in Welsh, English, Swedish, Latin, Spanish, German, French, Dutch and Italian). It is hoped these many languages symbolise how the memorial is at once both specific and universal.

The work is in two distinct sections but is performed continuously. The first (*c*20 minutes) deals with the tragedy and the immediate aftermath, and the second (*c*35 minutes) moves from darkness to light, reliving memories and celebrating childhood, ending with the Requiem's *Lux æterna* (everlasting light).

Cantata (from the Italian *cantare*, meaning "to sing") has come to mean a work for soloist(s), choir and orchestra, and *memoria* is both Latin and Italian for memory or remembrance.

Synopsis

It was raining on 21 October 1966 as the school day began (raindrops simulated in the orchestration by harp, percussion, then pizzicato strings etc). The first section opens as the adult choir sings:

(1) *Pitran, patran* (onomatopoeic Welsh for rain). This moves into *All Things Bright and Beautiful* sung by the children. A poignant line in the hymn has sinister ambiguity in our context as the "rivers running by" alludes beyond the innocent song to the hidden river running underneath the village that contributed to the disaster. A recurring rumble, *twrw* (pronounced "too-roo"), is hinted at in the orchestration, gradually morphing the mood from beauty and optimism into horror and darkness. The cataclysmic ending is followed by an unbearable pause of eeriness and disbelief before:

(2) *Then Silence*, where the solo baritone intones: "Nothing. In that black silence Not a sound". A distant surreal refrain (as though sung by the lost children) of the well-known Welsh children's nursery rhyme *Heno, heno, Hen blant bach* (which returns as a motif throughout the work) precedes the return of the *pitran, patran* text with the "pa" of *patran* morphing into the "pa" of *paham* (Welsh for "why"). The *a cappella* singing of an adaptation of J S Bach's chorale *It is Enough* is then heard, with the word "why?" sung in many languages. In this chorale (oft-quoted by composers, including Alban Berg in his Violin Concerto) we hear every note in the chromatic scale, in part chosen here to represent all humanity. This continues, without pause, into:

(3) *Cortège*. This begins with a short extract from the Welsh song *Myfanwy* by Joseph Parry, which again begins with the word *paham* (why) but initially with darker harmonies than usual. It has become part of the Aberfan story that *Myfanwy* was sung by rescuers as they dug for victims. Here it is taken by a solo baritone, joined by male voices and then a haunting euphonium, both redolent of the Welsh Valleys' musical tradition. The last refrain of the song becomes the motif, in the minor key, for the cortège itself. With much anguish, the names of all the victims are intoned (the children by the adult choir, and the adults by the children) in tandem with the text of the *Benedictus* from the Latin Mass: "Benedictus qui venit in nomine Domini" (Blessed is he who comes in the name of the Lord). The movement ends with the denunciation by a bereaved father at one of the inquests, "buried alive by the National Coal Board" (which was, eventually, found culpable). This phrase echoes the rhythm of the Welsh we hear in the distance: "bwrw glaw mân ac mae'r dagrau yn disgyn" (as the rain falls so too do the tears). To close the first section there follows:

(4) *Lament for the Valley* for solo violin and strings, with the voices intoning the text of the *Agnus Dei* (Lamb of God) as a background to the violin solo.

The second section deals with remembrances of happier times, a celebration of childhood and a metamorphosis towards "light" from the "darkness inside". This transition is also reflected in the music that becomes lighter and begins with:

(5) *Lacrimosa Lullaby*, where the Latin mass text from the *Dies iræ* ('That day of tears and mourning … grant them eternal rest') works as a counterpoint to the words of the main song: "*Lacrimosa* dies illa, *Lacrimosa* sky, *Lacrimosa* crystal kisses, *Lacrimosa* lullaby… *Lacrimosa* silent feathers, *Lacrimosa* fly, *Lacrimosa* hush my baby, *Lacrimosa* lullaby". It was said that no birdsong was heard before or after the disaster, and this idea and symbolism of a bird is heard in the next two movements.

(6) "*Did I hear a bird?…* Did I hear the flutter of wings, Like the sound of apron strings Unravelling? What have I heard? Just a little bird That keeps on falling, falling, from an empty thunder-cloud, sounding of loss – a loss so loud." This poignant questioning leads to:

(7) *Satin Feathers*, a reworking of the traditional Welsh folksong *Aderyn Du*, in which we hear an exhortation to the bird to "Bring the music to my valley… Bring the joy and bring the laughter, Bring them back to stay forever". We are then suddenly back at school with:

(8) *And-a-half*, which opens with typical school-yard banter: "I'm bigger than you – I'm seven years old", "That's nothing – I'm seven

and a half!" "I'm stronger than you – I'm eight years old", "That's nothing – I'm eight and a half!" "If you're so pretty, give Johnny a kiss." "But Johnny is ugly. For shame! I'll tell Miss!"… before the characters of the parents take over with memories of their own childhood. The recollections continue in:

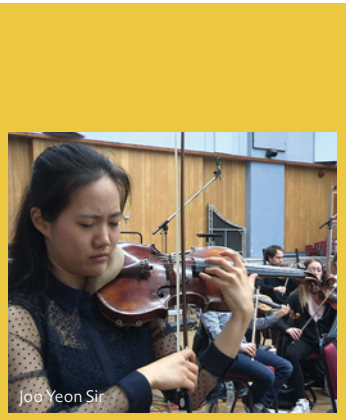
(9) *"And once upon a time …* When time was forever and tomorrow never, In that once upon a time that was yours and mine…". Here the adults cherish each moment of each child's life, before stopping to ponder what happens:

(10) *When the shadow dies.* From dark despair this song reflects on questions that have no answers: "How should we weep when the shadow dies?" In this searching it is the children themselves who offer the way forward towards the light: "but if to be alive is to belong Then we must Keep Still this song… Sing it, for our children loved light".

We close with:

(11) *Lux æterna* (everlasting light), which begins with a musical quotation from my own *Requiem* before the word "light" (as, previously, "why") is sung in various languages. This moves into the children singing a school assembly hymn *If I Were a Beautiful Twinkling Star* (reminiscent of *All Things Bright and Beautiful*) before continuing with "light" in Latin, English and Welsh. The orchestra concludes the piece not in pomp and ceremony but rather with a glistening orchestration of celesta, glockenspiel and various bells to depict "light", the word which, quietly spoken by the children and sung by the soprano, brings the piece to a close.

Karl Jenkins, May 2016


Joo Yeon Sir

Karl Jenkins conducting Sinfonia Cymru

Elin Manahan Thomas

Bryn Terfel

David Childs

Catrin Finch

During recording sessions

Cywair
Musical Director:
Islwyn Evans

Angharad James
Beca Davies
Catrin Reynolds
Dafydd Rees
Dion Davies
Dion Edwards
Elan Richards
Elen Evans
Elin Mair
Elis Griffiths
Ellen Evans
Fflur Rowlands
Geraint Pugh
Gwenith Evans
Heulyn Jones
Iwan Griffiths
Lowri Evans
Mandy Jones
Melisa Ffoulkes
Naomi Morris
Nerys Defis
Osian Rowlands
Pete Leggett
Rhiannon Ashley
Rhys Davies
Rhys Jones
Sara Sambrook
Siwan Thomas

CF1
Musical Director:
Eilir Owen Griffiths

Angela Owen-Griffiths
Ana Cantero Simms
Arwel Wyn Roberts
Becky Kemp-Davies
Carwyn Wycherley
Carys Angharad Davies
Cathryn Evans
Catrin Lewis
Eifiona Williams
Eilir Owen Griffiths
Elen Hughes
Emyr John
George Morris
Gethin Bickerton
Gwawr James
Gwenno Rowlands
Gwyn Loader
Hannah John
Ifan Erwyn Pleming
Jennifer M Johnson
Laura Beth Davies
Leah Owen-Griffiths
Llio Rhys
Lois Dauncey Roberts
Lowri Daniel
Meilyr Hedd
Mirain Rhys
Nia Wilson
Osian Llewelyn Edwards
Peredur Owen Griffiths
Rhiannon Pritchard
Richard Vaughan
Sara Mai Williams
Steffan John

Côr Caerdydd
Musical Director:
Gwawr Owen

Aeres Scourfield
Aled Wyn Thomas
Anest Allaway
Alun Thomas
Anna Maclean
Anne Hughes
Anwen Evans
Andrew Bartholomew
Bethan Herbert
Carol Davies Jones
Caroline Rees
Carys Pithouse
Carys Williams
Catrin Evans
Catrin Herbert
Ceri Davies
Ceri Mears
Cynthia Claydon
Delyth Evans
Dianne Bartholomew
Eilir Jones
Eilir Pryse
Elin Cadifor
Elliw Mair
Emma Watt
Emyr Kirkman
Eynon Williams
Gaenor Jones
Gareth Huw Jones
Geraint Rees
Geraint Jones
Gwenllian Wyn
Helen Sewell
Heulwen Jones
Huw Herbert
Iwan Owen
Judith Poulson
Julie Wilcox
Lisa Morgan
Marged Cartwright
Nerys Williams
Peredur Evans
Pru Davis-James
Rhian Griffith
Rhian James
Rhian Jones
Rhys Griffith
Richard Wilcox
Ruth Davies
Sali Hopkins
Sarah Watson
Siân Golden
Sioned Wyn
Sonia Oliver
Steffan Rhys Hughes
Tania Wilson-Price
Tim Sewell
Tudur Jones
Viv Francis
Wyn Jones
Wyn Mears

Côr Heol y March
Musical Director:
Eleri Roberts

Ana Jones
Anni Davies
Cadi Gwen Sandall
Caitlin Morris
Carwyn Hastings
Casi Chapman
Catrin Lawton
Cesia Rhys Lewis
Elan Booth
Efa Cray
Elen Owen
Elen Gruffydd
Gwen Roberts
Gwennan Thomas
Huw Jones
Jessica Porter
Lowri Owen
Lowri Thomas
Manon Hammond
Megan Hastings
Morgan Dryburgh
Nathanael Stinton
Nel Rhys Lewis
Rhodri Lawton
Sara Jones
Seren Morris
Seren Russell
Soffia Easterby
Twm Aled

Côr y Cwm
Musical Directors:
Elin Llywelyn-Williams
& Gavin Ashcroft

Alys Hall
Amelia Taylor
Ava Burge
Brooke Llewellyn
Bronwyn Williams
Catrin Carter
Celyn Rees
Darcy Williams
Eleri Kinsey
Ellie Brown
Ellie Jones-Parfitt
Elys Brie Bevan
Ffion Bevan
Grace Taylor
Holly Frost
Isabella Burge
Isabelle Dyer
Kira Davies
Liam Norton
Lowri Davies
Lowri Harris
Lowri James
Lowri Miller
Lowri Williams
Maisee Furr
Megan Hanney
Mia Cradle
Morganne Iles
Ruby Cradle
Savannah Morris
Seren Farrup
Seren Lawthom
Seren Wenham
Sioned Port
Tia Browning
Zara Rundle

1 Pitran, patran

Chorus

Pitran, patran, (*onomatopoetic Welsh for raindrops*)
Titrwm, tatrwm, (*onomatopoetic rumble*)
Dagrau agos, dagrau glaw,
Near tears, tears of rain,
Pitran, patran,
Titrwm, tatrwm,
Cysgu blantos bore ddaw.
Hush, little children, morning will come again.

Young voices

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful:
The Lord God made them all.

The purple-headed mountain,
The river running by,
The sunset and the morning
That brightens up the sky.

The tall trees in the greenwood,
The meadows where we play,
The rushes by the water,
To gather every day.

Chorus

Titrwm, tatrwm etc
Twrw, twrw, twrw, bwrw etc
Bore bwrw, bore bach etc

(*bwrw: hitting, throwing. "it's raining" in Welsh is literally "it's hitting/throwing rain"*)
bore bach: first light (literally "little morning")

Soprano solo

Bach, bach.

2 Then Silence – Tawelwch fu

Baritone solo

Nothing.
Dim.
Nothing.
In that black silence
Not a sound.

Chorus

Dim, dim etc

Baritone solo

Nothing, not a sound etc

Young voices sing the hwiangerdd (Lullaby)

Heno, heno,
Hen blant bach,
Gwely, gwely,
Hen blant bach.
Dime, dime, dime,
Hen blant bach,
Dime, dime, dime,
Hen blant bach.

Tonight,
Little children,
Bed,
Little children,
Halfpenny,
Little children.
Halfpenny,
Little children.

Chorus

Pitran, patran etc

Baritone solo

Nothing, not a sound.
In that black silence
Nothing, not a sound.
Darkness inside and the dark keeps on growing.

Baritone solo & chorus

Paham?
Why?

Chorus

Lord, why, oh why?
Perché, perché, perché? (Italian: "Why?")
Pour quelle raison? (French: "Why?")
Warum, mein Gott? (German: "Why, O my Lord?")
Quare Domine mi? (Latin: "Why, O my Lord?")
¿Por qué, mi Señor? (Spanish: "Why, O my Lord?")
Oh why, oh why?
Waroom? (Dutch: "Why?")
Varför? (Swedish: "Why?")
It is enough.
Paham? Paham? (Welsh: "Why?")

3 Cortège

Baritone solo

Paham mae dicter, O Myfanwy,
Yn llenwi'th lygaid duon di?
A'th ruddiau tirion, O Myfanwy,
Heb wrido wrth fy ngweled i?
Pa le mae'r wên oedd ar dy wefus
Fu'n cynnau 'nghariad ffyddlon ffôl?

Why is it anger, O Myfanwy,
That fills your eyes so dark and clear?
Your gentle cheeks, O sweet Myfanwy,
Why blush they not when I draw near?
Where is the smile that once so tender
Kindled my love so fond, so true?

Chorus

Rho im dy law, Myfanwy dirion
I ddim ond dweud y gair "Ffarwel".

Give me your hand, my sweet Myfanwy,
But one last time, to say "farewell".

Chorus (child victims)

Antony John Sullivan, John Islwyn Jones, Richard Phillip Goldsworthy, Royston Barrett, Timothy Grey, Paul Jones, Anthony David Hill, Clive and Philip Mumford, Marilyn Carol Howells, Megan Robbins, Robert Breeze, Janette Lynne Brown, Jean Launchbury, Julie Jeannine Regan, Suzanne Meredith, Julie Pryce.

SATB (simultaneously):

Soprano

David Davies, Jeffrey Derek Needs, Christine George, Susan Jones, Yvonne Drage, Christine Prosser, Gillian Irene Jones, Terrence Davies, Stephen Vaughan and Angela Vaughan Hopkins.

Alto

Robert Garfield Jones, Robert and Barbara Minney, Royston Carl Davies, David Trevor Davies, Peter Williams, Eryl Mai Jones, June Margaret Williams, Pamela Heaman, Victoria Symonds.

Tenor

Wayne England, Valmai Mary Owen, Cheryl Mortimer, Norma Mumford, Martine Anne Short, Michael Jones, Annette Smith, Karen O'Brien, Jacqueline Powell, Dennis Arscott, Sandra Donovan.

Aerial view of Aberfan in Wales showing the devastation caused after the coal mountain collapsed onto the village on 21 October 1966

Bass

Carol Williams, Daphne Fudge, Brian Davies, Linda Hodkinson, Howell Lloyd and Gareth Victor Evans, Keith Williams, Kevin Thomas Jones, Michael Collins, Robert Coffey.

Young voices

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

SATB (simultaneously:)

Soprano

Andrew Rees, Raymond John and Peter Collins, Susan Crotty, Annette Hughes, Sharon Lewis, Anthony Joseph Watkins, David William Williams, Ann Catherine Lee, Lynda and Carol Anderson, Sandra Leyshon, Marylyn and Carl Minett.

Alto

Desmond Carpenter, Edwin Davies Evans, John Anthony King, Jennifer Haines, Jean Winifred and Maureen Mary Evans, Kay Bowns, Carol Ann Carpenter, Royston Hodkinson, Pat and Tommy Probert, Graham Williams, Paul David Roberts, Janet Jones, Sylvia Richards, Paul Davies.

Tenor

Joseph Wilkshire, Roger Summers, David Gareth Davies, Howard David Prosser, Dwynwen Griffiths, Betty Edwina Bartlett, Lorraine Isobel Richards, Kelvin David and Malcolm Andrew, Necia James, Jill and Vincent Parfitt, William Michael and Sheila Fitzpatrick.

Bass

Catherine Elizabeth Evans, Avis Elizabeth Sullivan, Gillian and Brian Michael Gough, Randolph Tudor, Robert Orville Jones, Lynn Harding, Merrill Barnard, Ian Dougall, Angela Williams, Arthur O'Brien, Corwyn Thomas and Leighton Kerrie Reakes, Dyfrig Hayes.

Chorus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Young voices (simultaneously: adult victims)

Young voices 1

Richard Jones, Lewis and Glenys Gabriel Jones, Patricia Margaret Evans, Gwyneth Collins, Graham Edward and Sidney Russell, William Henry Rees, Frederick Richard Hansen, Susannah Probert, Marjorie Christine Evans.

Young voices 2

Evan George and Margaret Jane Carston, John Morgan Edwards, Brian Elvet Harris, Nansi Williams, Cassie Jones, Tydfil Jane Taylor, Myrtle Irene and William Charles Thomas, Evelyn Mary Jones, Lucy May and Albert Gerald Mytton, David Beynon, Marjorie Ann Rees.

Young voices 3

Margretta Bates, Michael Davies, Ann Jennings.

Chorus
Benedictus.
Buried alive by the National Coal Board.
Bwrw glaw mân ac mae'r dagrau yn disgyn.
As the rain falls so too do the tears.

Baritone solo
Bwrw glaw mân ac mae'r dagrau yn disgyn.
Buried alive by the National Coal Board.

4 Lament for the Valley – Marwnad y Cwm

Agnus Dei

Young voices, soprano & baritone soli, chorus
Agnus Dei, qui tollis peccata mundi, miserere nobis, qui tollis peccata mundi, dona nobis pacem.
Lamb of God, who takes away the sins of the world, have mercy on us, who takes away the sins of the world, grant us peace.

5 Lacrimosa Lullaby – Lacrimosa 'Maban Glân

Baritone solo
Lacrimosa dies illa,
That day of tears and mourning
Lacrimosa sky,
Lacrimosa crystal kisses,
Lacrimosa lullaby.

Lacrimosa secret rivers,
Lacrimosa sigh,
Lacrimosa raindrops quiver,
Lacrimosa lullaby.

Young voices
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged,
spare us by your mercy, Lord.

Baritone solo
Pie Jesu Domine,
Gentle Lord Jesus,
Baritone solo & young voices
dona eis requiem.
grant them eternal rest.
All voices
Lacrimosa lullaby.

Baritone solo
Lacrimosa silver arrows,
Lacrimosa cry,
Lacrimosa hurt my heartbeat,
Lacrimosa lullaby.

Lacrimosa silent feathers,
Lacrimosa fly,
Lacrimosa hush my baby,
Lacrimosa lullaby.

Chorus
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

Young voices
Pie Jesu Domine,

Baritone solo & chorus
dona eis requiem.

Baritone solo & young voices
Lacrimosa lullaby.

6 Did I hear a bird?

Soprano solo & young voices
Did I hear a bird?
Not a word.
Did I hear a song?
Perhaps long ago.
(But I don't think so.)
Did I hear the flutter of wings,
Like the sound of apron strings
Unravelling?
What have I heard?
Just a little bird

Baritone solo
That keeps on falling, falling
From an empty thunder-cloud,
Sounding of loss –
a loss so loud.

Chorus
Heno, heno,
Hen blant bach,
Gwely, gwely,
Hen blant bach,
Dime, dime,
Hen blant bach,
Dime dime,
Hen blant bach.

Tonight,
Little children,
Bed,
Little children,
Halfpenny,
Little children.
Halfpenny,
Little children.

Young voices, baritone & soprano soli
Can you hear a bird?
Just a word?
Can you hear a song?'
'Twas long ago,
But I don't think so.

Can you hear the flutter of wings,
Like the sound of apron strings?
Hear a beating, beating wing?
Beating my heart,
Just a little bird
That keeps on calling, calling,
Calling softly from the crowd,
That keeps on calling, calling,
Calling for light,
A light so loud.

7 Satin Feathers – Aderyn Du

Soprano solo
Little bird with satin feathers,
Take my tears across the waters,
Take my prayer and take my sorrow,
Take my heart until tomorrow.

Baritone solo
Then bring the spring and bring the summer,
Bring the stars a little closer,
Bring the sun and make it golden,
Bring the daisies to my garden.

Soprano & baritone solo

Bring the music to my valley,
Bring it back again, and hurry,
Bring the joy and bring the laughter,
Bring them back to stay forever.

One, two, three things, I can't imagine
That my bird with wings of satin
Takes the night, the moon, the shadow,
And brings my children home tomorrow.

Young voices & chorus

Bring the music to my valley,
Bring it back again, and hurry,
Bring the joy and bring the laughter,
Bring them back to stay forever.

All voices

Forever.

8 And-a-half – Blwyddyn-a-mis

Young voices

I'm bigger than you – I'm seven years old.
That's nothing – I'm seven and a half!

I'm stronger than you – I'm eight years old.
That's nothing – I'm eight and a half!

I'm prettier than you – I'm nine years old.
That's nothing – I'm nine and a half!

I'm cleverer than you – I'm ten and a quarter.
That's nothing – I'm ten and a half!

If you're so big, tell Billy he's slow.
I can't today, I've got a bad toe.

If you're so strong, go on lift this stone!
I can't today, I've got a bad… bone.

He can't today, he's got a bad… bone.

If you're so pretty, give Johnny a kiss.
But Johnny is ugly. For shame, I'll tell Miss!

If you're so clever, what's three hundred million divided by nine over two?

That's easy peasy lemon squeezy…
but I'm not telling you!

Chorus

And somewhere between the years-and-a-half,
When the sky would skip and the sun would laugh,
When the yard was the sea and the wall was the land,
When the whole wide world could fit in a hand,
We sang, we played, we sought, we found,
We teased, we joked, we gathered around,
We wrote, we read, we built, we drew,
Before the years-and-a-half all flew
Away.

9 And once upon a time – Unwaith amser maith yn ôl

Soprano solo

And once upon a time,
When time was mine,
Before you and I
Knew how to fly,
Before the minute without meaning,
Before the end of each beginning,
Once upon a time,

Chorus

Once upon a time that was yours and mine.

(the above repeated in Welsh:)

Baritone solo

Ac amser maith yn ôl,
Ti yn fy nghôl,
Cyn dyfod y glaw,
Cyn gollwng dy law,
A chyn yr eiliad heb ddim golau,
A chyn y diwedd i bob dechrau,
Amser maith yn ôl,

Chorus

Amser maith yn ôl, d'amser di a mi.

And once upon a time,
When time was together,
When the worlds were nearer
And the skies were clearer,
Once upon a time,
When time was forever and tomorrow never,
In that once upon a time that was yours and mine.

(the above repeated in Welsh:)

Chorus & young voices

Amser maith yn ôl,
Dyddiau dau yn dynnach,
Pob dim yn agosach,
Aer uwchben yn lasach,
Amser maith yn ôl,
Dyddiau dau'n fyth bythoedd ac yfory'n oesoedd,
Yn ein hamser maith yn ôl, d'amser di a mi.

Soprano & baritone soli, chorus

Yours and mine.

10 When the shadow dies

Soprano & baritone soli

How should we weep when the shadow dies,
Fading, slipping till the sun lies
Asleep?

Should we now leave,
For the stars shed no light?

Or shall we mourn by the shallow moon
That has no dawn,
No day, say,
Shall we stay?

And still,
Shall we grieve by the shallow grave
Of a flown-away life like a fallen leaf,
And if so, how?

And when winter blows,
Might we rest by the empty tree?
Shall we try? Should I?
Nobody knows.

But if to be alive is to belong
Then we must
Keep
Still
This song.

Chorus, young voices & soprano & baritone soli

Sing it until the end of the night,
Sing it, sing it, for our children loved light.

Soprano & baritone soli

My child loved light.

11 Lux æterna

Young voices, then soprano & baritone soli, then chorus

Lux æterna luceat eis, Domine:
cum sanctis tuis in æternum, quia pius es.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis, quia pius es.

Let everlasting light shine upon them,
O Lord, with your saints for ever,
for you are merciful.
Eternal rest grant them, O Lord,
and let perpetual light shine upon them,
for you are merciful.

Young voices & soprano & baritone soli

Lux. (Latin)
Light. (English)
Luce. (Italian)
Licht. (German)
Lijus. (Swedish)
Goleuni. (Welsh)

Young voices

If I were a beautiful twinkling star
I'd shine on the darkest night,
I'd seek where the dreariest pathways are
And light them with all my might.

Though sun and moon I cannot be
To make the whole world bright,
I'd find some little cheerless spot
And shine with all my might.

Young voices, chorus altos

Lux æterna luceat eis, Domine:
cum sanctis tuis in æternum, quia pius es.

Let everlasting light shine upon them,
O Lord, with your saints for ever,
for you are merciful.

Chorus

Sêr y Goleuni,
Seren dân,
Goleuni,
Seren gân.

Star of light,
Star of fire,
Light,
Star of song.

Young voices

Lux æterna luceat eis, Domine:

Soprano & baritone soli

cum sanctis tuis in æternum, quia pius es.

with your saints for ever,
for you are merciful.

Young voices & chorus sopranos & altos

Lux. (Latin)
Light. (English)
Luce. (Italian)
Licht. (German)
Lijus. (Swedish)
Goleuni. (Welsh)

Soprano solo & young voices

Light.

THE ABERFAN MEMORIAL CHARITY

The Aberfan Memorial Charity has, as its main purpose, the maintenance and repair of the Memorial Garden and the Aberfan Cemetery Memorial, particularly the graves of the victims of the Aberfan Disaster. The Trustees maintain the sites (and the graves of victims located elsewhere) to the highest affordable order; worthy of the memory of those who died and those who provided for and built the sites after the Disaster. They aim to enable all visitors, including the bereaved, to be content with the care and attention of these sensitive, internationally important memorial sites for the community, the people of Wales, the United Kingdom and beyond. The Trustees wish sincerely to thank Sir Karl Jenkins and all those involved in the production of this recording. It is a significant tribute to the people of Aberfan and in particular to the 116 children and 28 adults who died on 21 October 1966.

Cantata Memoria features a stellar cast of Welsh soloists and ensembles: bass-baritone Bryn Terfel, one of the world's great voices, who needs no introduction; the wonderful soprano Elin Manahan Thomas; former Royal Harpist Catrin Finch, generally acknowledged to be the finest harpist of her generation, for whom Sir Karl composed a concerto at the behest of Prince Charles. Similarly the premier euphonium virtuoso David Childs, winner in 2000 of BBC Young Musician brass category. The recorders on 'Did I hear a bird?' were played by the Jenkins family (Rosie, Jody and Karl)! Percussion by Jody Jenkins.

All the above were recorded at mustache studio, London, during March and April 2016, engineered and edited by Jody Jenkins.

Young Korean-born British violinist Joo Yeon Sir, was the winner of the inaugural The Arts Club – Sir Karl Jenkins Music Award, established in 2014 to help outstanding young performers. This album represents her debut recording.

Joo Yeon Sir was recorded at Abbey Road Studios, London, on 18 April 2016, as was Sinfonia Cymru (leader: Benjamin Baker), an orchestra of young players entering the upper echelons of the profession.
The Abbey Road sessions were conducted by Sir Karl and engineered by Steve Price, assisted by Lewis and Matt Jones.

Cantata Memoria was sung by three adult choirs and two children's choirs combined: Cywair (chorus master: Islwyn Evans), CF1 (chorus master: Eilir Owen Griffiths), Côr Caerdydd (chorus master: Gwawr Owen) and the young voices of Côr Heol y March (chorus master: Eleri Roberts) and Côr y Cwm (chorus masters: Elin Llywelyn-Williams; co-director: Gavin Ashcroft).

Côr Heol y March appear by courtesy of Sain Records.

The choral recording took place at Acapela Studio, Pentyrch, on 23 and 24 April 2016 with adult choirs directed by Islwyn Evans and the young voices by Eleri Roberts. The sessions were engineered by Steve Price, assisted by Jeremy Murphy.

The album was mixed at mustache by Steve Price and mastered by Andrew Walter at Abbey Road Studios.

Produced by Karl Jenkins

Associate producers on orchestral sessions:
Carol Barratt and Jeremy Allen
Associate producer on choral sessions: Carol Barratt

A special thank you to: Hefin Owen of Rondo Media who has been central to, and guided, the whole Aberfan commemorative project, to Ian Jones, CEO of Welsh language broadcaster S4C, who commissioned the work, and finally, my deepest gratitude to Mererid Hopwood for her inspiring libretto.

A sincere and humble acknowledgment to the Trustees of The Aberfan Memorial Charity in giving their blessing to the creation of Cantata Memoria.

Karl Jenkins

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Karl Jenkins and Mererid Hopwood at Aberfan Cemetery 2016

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